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for

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Vol. V

Record Supplement for February, 1942

No. 2

ALABIEV: *The Russian Nightingale*. See **COLLECTIONS—A Concert**.

BENEDICT: *Il Carnevale di Venezia*. See **COLLECTIONS—The Voice of Miliza Korjus**.

BERLIOZ (HECTOR)

BERLIOZ: *Le Carnaval Romain—Overture*, Op. 9. The Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. 12" record (2 sides), No. C-11670D; price \$1.05.

The ways of Columbia's repertory department would try the patience of a Job. With a superb version of Berlioz' *Roman Carnival Overture* by Sir Thomas Beecham and the London Philharmonic (C-68921D) in the catalogue along comes this inferior interpretation and poorly recorded and played disc by Barbirolli and the Philharmonic.

Victor offers two good versions of this work, a truly "Gallic" interpretation by Bigot-Symphony Orchestra (V-12436, and a brilliant reading by Fiedler and the Boston "Pops" (V-12135).

First choice: Beecham, and if you are looking for a more French interpretation, the Bigot disc.

BISHOP: *Home Sweet Home*. See **COLLECTIONS—A Concert**.

BIZET: *Ouvre ton coeur*. See **COLLECTIONS—Smilin' Through**.

BRAHMS (JOHANNES)

BRAHMS: *Tragic Overture*, Op. 81 (3 sides) & *Serenade in D Major*, Op. 11—*Minuet*. The Chicago Symphony Orchestra, conducted by Frederick Stock. Two 12" records, in Set CM-X214†; price complete with album \$2.63.

Brahms' *Tragic Overture* is classed as one of his most perfect orchestral masterpieces. It is a work of sternly controlled power, superbly orchestrated, and contains none of the figurative or rhythmic padding which sometimes is found in this composer's scores. The *Minuet* from *Serenade No. 1* is chosen to complete this album.

Stock, who is one of the best interpreters of Brahms, gives us a very fine reading that has been excellently recorded. Here is another duplication on the Columbia list (Beecham-London Philharmonic CM-X85), but since both conductors are first class musicians there is good reason to have both in the catalog.

Toscanini conducts his estimable version for Victor with the BBC Symphony (V-15386/7 in VM-507 with Beethoven's First Symphony).

To choose between the three will be difficult, for all are excellent, and we feel that Stock's version should be heard before making final decision.

CAMPOS: *Puerto Rican Danzas*. See **COLLECTIONS**.

CHOPIN (FREDERIC)

CHOPIN: Waltzes—Vol. I, Op. 18, 34, 42, 64 (8 sides); Vol. II, Op. 69, 70 and Posthumous (6 sides). Alexander Brailowsky (pianist). Seven 12" records, in Sets VM-863/4; price complete with albums \$8.39.

Chopin's Waltzes have been called by Niecks "salon music of the most aristocratic kind." They are remarkable examples of pianistic writing, the quintessence of elegance, in which the concert hall virtuosity and the rhythm of the ballroom share honors. Not all have the light gay quality which we associate with $\frac{3}{4}$ time. Some were designed for dancing, while others have a predominating mood of melancholy and introspection, and No. 5, in A-flat Major, known as *The Two-Four Waltz*, takes liberties with the fundamental $\frac{3}{4}$ time which no waltz designed for dancing would do. The late James G. Huneker has said that they are dances for the soul, not the body, and that the dancing would be more picturesque and less conventional than that demanded by the average waltz, with fluctuations in tempo, sudden surprises, abrupt languors.

Alexander Brailowsky, whose memorable all-Chopin recitals have won him many encomiums, gives us a more spirited performance than Alfred Cortot (VM-500), whose interpretations of the Waltzes have become more or less standard. Edward Kilenyi (CM-390) has also recorded the complete collection, and while there is much to admire in his accomplishment, it can hardly be said that he offers either Brailowsky or Cortot serious interpretative competition.

The new set, with its crystal clear recording has faithfully captured Brailowsky's scintillating tone, and is one of the best to come from any studio. In choosing between Brailowsky's and Cortot's interpretations, we feel that it will be a matter of personal choice, which may be tempered by the newness of the recording.

DONIZETTI: Lucia—Mad Scene. See **COLLECTIONS—The Voice of Miliza Korjus.**

DUKAS (PAUL)

DUKAS: L'Apprenti sorcier (3 sides) & RIMSKY-KORSAKOV: Le Coq d'Or—Cortège des noces, Act III. The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Two 12" records, in Set CM-X212†; price complete with album \$2.63.

Dukas' *Sorcerer's Apprentice* is an ideal choice for Mitropoulos. This music with its sardonic and dramatic qualities gives his talents full scope, and he leads the Minneapolis Orchestra in a first-rate performance of the score. Leopold Stokowski and the Philadelphia Orchestra (VM-717) have also given us a fine recording of this hit from *Fantasia*. Mitropoulos and Stokowski are about evenly matched, and can be recommended, while the older version by Gaubert-Paris Conservatory Orchestra (CM-X75), in spite of its excellent reading, is beginning to show its recorded age. A version by Toscanini (V-7021) is also available.

The brilliant *Bridal Procession* from Rimsky-Korsakov's delightful *Coq d'Or* completes the set.

The recording is very fine.

DVORAK (ANTON)

DVORAK: Humoresque, Op. 101, No. 7 (arr. E. de Luca) & NEVIN: The Rosary (Orch. O'Connell). William Primrose (violin) and Victor Symphony Orchestra, conducted by Charles O'Connell. 12" record, No. V-18222; price \$1.05.

Two of the most sentimental arrangements that have ever come out of a recording studio. Mr. Primrose, one of the two greatest violinists, should hang his head in shame for allowing such a perpetration. The recording is, unfortunately, good.

ELGAR: Land of Hope and Glory. See **COLLECTIONS—Smilin' Through**

FOSTER (STEPHEN)

FOSTER: Oh, Susannah! (arr. Shulman) & ANON: Sally In Our Alley (arr. Bridge). The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" record, No. V-4569; price 79c.

Two clever and charming arrangements of popular favorites that are expertly played and recorded.

GOLDMARK: Queen of Sheba—Lift Thine Eyes. See **VERDI: Attila—Dagli immortali.**

GOUNOD (CHARLES)

GOUNOD: Faust—Avant de quitter ces lieux, Act II & OFFENBACH: Tales of Hoffman—Scintille, diamant, Act III. Leonard Warren (baritone, in French) with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-18420; price \$1.05.

Although this record gives us the first American recording of Dappertutto's aria from the *Tales of Hoffman*, we can not applaud. Leonard Warren's big voice is heard to advantage, but his lack of comprehension of the arias in question is most disappointing. American singers should profit by the examples set by many celebrated Europeans, who, when they arrive on our shores, fall far short of expectations. However, most young vocalists are in too much of a hurry for fame to give proper preparation to their work, and are satisfied by a quick but fleeting success.

Valentine's *Avant de quitter ces lieux* (*Even the Bravest Heart*) has appeared on the lists by Tibbett (V-8452), and De Luca (V-7086, in Italian), and these are preferable to the present well-recorded but superficial interpretation.

GOUNOD: Faust—Ballet Music, Act V. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 12" record (2 sides), No. V-13830; price \$1.05.

This shortened version of the seldom performed *Walpurgis Night* music is a welcome addition to the domestic lists. The disc, one of the few good ones from the "2 for 1" offer, is excellent.

GRIEG (EDVARD)

GRIEG: Elegant Melodies, Op. 34 — No. 1, Heart Wounds No. 2, Last Spring. The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. 12" record (2 sides), No. C-11698D; price \$1.05.

An "encore" disc, which although well recorded, fails to add anything of worth to the list.

HALEVY (JACQUES)

HALEVY: La Juive — Passover Scene, Act II. Jan Peerce (tenor), Dorothy Sarnoff (soprano) with Chorus (sung in French) and Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record (2 sides), No. V-18401; price \$1.05.

This magnificent scene beginning with *O Dieu de nos pères* and including the aria *Si trahison ou perfide* was once recorded by Martinelli and the Metropolitan Opera Chorus (V-8165, now unfortunately discontinued), and those lucky enough to possess this superb disc will find nothing in the new well recorded version by Mr. Peerce. Singing with good tone, Mr. Peerce, however, lacks the authority to put over this big scene with conviction.

Here is a good argument for the retention of certain of the older recordings in a special listing. The Martinelli disc, while it does not have as clear recording, is definitely superior in every other respect and music students as well as opera lovers should be able to procure it easily.

HANDEL (GEORGE)

HANDEL: Joshua — Oh! Had I Jubal's Lyre & MOZART: Alleluia! (from Motet "Exultate Jubilate," K. 165). Gwen Catley (soprano, in English) with Orchestra. 10" imported disc, No. G-B9138; price \$1.57.

This latest arrival from Europe will serve to introduce the lovely soprano voice of Gwen Catley, a young English singer. For her introductory disc, we have chosen the lovely *Oh! Had I Jubal's Lyre* from *Joshua* the oratorio produced in 1748, and the well-known *Alleluia!* Both these selections are severe tests of musicianship, and Miss Catley succeeds in meeting them with distinction. Her light voice is ideally suited to these numbers, and it is a pleasure to listen to such purity of tone, clear intonation, and beautifully molded phrases.

Both sides of this excellent disc surpass any electrical recordings of these selections we have heard.

HERBERT: Rose of the World. See **KORNGOLD: You Haunt My Heart.**

HERBERT: See COLLECTIONS — Marlon Claire Singing Romantic Melodies.

KERN (JEROME)

KERN: Show Boat—Ol' Man River & ANON: City Called Heaven (arr. Hall Johnson). Robert Weede (baritone) with Pablo Miquel (pianist). 10" record, No. C-17293D; price 79c.

Robert Weede offers these two favorites on this month's list. The rich voice of the artist is faithfully captured and the clear recording preserves good balance between the voice and the piano.

KORNGOLD (ERICH)

KORNGOLD: You Haunt My Heart (based on J. Strauss) & **HERBERT: Rose of the World.** James Melton (tenor, in English) with Victor Concert Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-18466; price \$1.05.

Popular demand has caused the addition of these selections by James Melton to the list. The recording is good.

LISZT (FRANZ)

LISZT: *Hungarian Rhapsody No. 2*. Jesus Maria Sanromá (pianist). 12" record, (2 sides), No. V-13831; price \$1.05.

Another of the "2 for 1" offer which is now entering the list in the regular release. However, this unfortunate performance and poor recording should have been suppressed even before its original issue. The technical mistakes of the player are astounding.

LISZT: *Liebestraum, No. 3*. See **COLLECTIONS—A Concert**.

LISZT: *Mefisto Waltz (No. 2 of "Two Episodes to Lenau's Faust")* (3 sides) & **RIMSKY-KORSAKOV:** *The Tale of the Invisible City of Ketezh—The Battle of Kershenetz*. The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records, in Set VM-870† price complete with album \$2.62.

Nikolaus Lenau (b. Csabad, Hungary, 1802) ranks as one of Austria's greatest poets. From his *Faust*, which was produced in 1836, and is considered to be his most notable literary achievement, Liszt was inspired by two portions, *The Midnight Procession (Der nächtliche Zug)* which is seldom performed, and the *Mefisto Waltz*, better known as *The Dance in the Village Inn*, recorded here.

The story of the scene is well-known, and Liszt's setting is noted as Huneker points out for "its biting broad humour and satanic suggestiveness" and especially the "languorous, syncopated theme" — which, in this recording, opens the second record side — as "one of the most voluptuous episodes outside of the *Tristan* score."

Koussevitzky and the Bostonians have admirably captured the rhythmical impulse and sensuous orchestral sonorities of the work. The first of the two alternate endings which Liszt composed for this work, the orchestral tutti which follows the harp cadenza, is used by Dr. Koussevitzky.

To complete the album the entr'acte *The Battle of Kershenetz* from Rimsky-Korsakov's seldom performed opera *The Tale of the Invisible City of Ketezh* has been included. This is the first time that this selection has been recorded domestically.

It can be said that the recording is exemplary, but owners of automatic machines will be irked by the noisy "run-in" grooves. The balance of the orchestral voices has been carefully maintained, and this addition to the catalogue of Liszt's *Mefisto Waltz*, which has been eagerly

awaited in some quarters, makes American record buyers less envious of their English cousins who have enjoyed this version by the Bostonians since 1936. Previously Albert Coates (in V-G19) conducted his shortened version, and an interpretation, now discontinued, by Defaux was available.

MEYERBEER: *Dinorah—Shadow Song*: See **COLLECTIONS—The Voice of Miliza Korjus**.

MOLLOY: *The Kerry Dance*. See **COLLECTIONS—Smilin' Through**.

MOZART: *Alleluia!* See **HANDEL:** *Joshua — Oh! Had I Jubal's Lyre*.

NEVIN: *The Rosary*. See **DVORAK:** *Humoresque*.

OFFENBACH: *Tales of Hoffman—Scintille diamant*. See **GOUNOD:** *Faust—Avant de quitter ces lieux*.

PADEREWSKI: *Minuet in G*. See **COLLECTIONS—A Concert**.

POLDINI: *La Poupée valse*. See **COLLECTIONS—A Concert**.

PUCCINI (GIACOMO)

PUCCINI: *La Bohème—Mi chiamano Mimi, Act I & Madama Butterfly—Un bel di vedremo, Act II*. Bidu Sayao (soprano, in Italian) with Orchestra, conducted by Erich Leinsdorf. 12" record, No. C-71320D; price \$1.05.

Bidu Sayao, the Brazilian soprano of the Metropolitan Opera, is rapidly becoming one of the most popular artists in the company. Her extensive repertory includes roles in the Mozart operas as well as in the standard French and Italian works. This month, joining the growing roster of important artists to record for Columbia, Miss Sayao offers two favorites from the Italian repertory. They reveal her lyric and dramatic gifts to perfection, and allow us to say that this is the best domestic vocal disc to be issued in many months. *Mi chiamano Mimi*, has been recorded often, but Miss Sayao's interpretation surpasses any contemporary version, and her dramatic delineation of Butterfly's trusting *Un bel di vedremo*, gives proof that the art of *bel Canto* still survives.

A beautifully sung and recorded disc which has captured Miss Sayao's lovely voice and the uninspired orchestral accompaniment of Mr. Leinsdorf with fidelity.

RACHMANINOFF (SERGEI)

RACHMANINOFF: *Concerto (Piano) No. 1, in F-Sharp Minor, Op. 1.* Sergei Rachmaninoff and the Philadelphia Orchestra, conducted by Eugene Ormandy. Three 12" records (6 sides), in Set VM-865†; price complete with album \$3.67.

Rachmaninoff's *Piano Concerto in F-Sharp Minor*, although officially designated as Opus 1, can hardly be called in its present form an example of the composer's early period. Completely revised during the Russian upheavals of October 1917, this "new" version is described as follows by Rieseman: "Hardly one note was left in its place. In its present form it may no longer be classed with the composer's early work, but must be placed between the *Third* and *Fourth Piano Concertos*—somewhere amongst the first numbers of the fourth dozen of his compositions... the new setting has left little more of the *Concerto* than a few of the most beautiful themes, which have, however, retained all the charm and freshness of their youth."

There are three movements: *Vivace*; *Andante*; *Allegro vivace*, and the work abounds in melodic inspiration. The first movement, which takes three sides, opens with a *fortissimo* announcement in F-sharp—the tonic of the key—by two clarinets, two bassoons, and four horns. The brilliance of the introduction soon gives way to one of the composer's most expressive melodies, announced by the violins and reiterated by the piano. An unusually interesting cadenza which is an integral part of the composition and involves not only the piano, but also the flute, oboe, clarinet and horn brings the movement to a close. The second movement (*andante*) is the shortest section of the work, taking but one side, and is notable for its meditative music which focuses the attention upon the solo instrument. The *Allegro vivace* with its rhythmic changes brings the concerto to a magnificent close.

Rachmaninoff, whose name heads the list of the few great piano virtuosi of our time, plays his composition in a completely satisfying manner. His superb technique together with his brilliant colorful tone allows him to transcend the problems imposed by the score so that we are left wondering if the music is as great as his performance makes it. The orchestra under the direction of Mr. Ormandy gives the esteemed composer-pianist first-rate support, and it is pleasant to report that the recording stylus has faithfully and completely captured this outstanding collaboration.

RACHMANINOFF: *Prelude in C Sharp Minor.* See **COLLECTIONS—A Concert.**

RIMSKY-KORSAKOV: *Le Coq d'or—Bridal Procession.* See **DUKAS:** *L'Apprenti sorcier.*

RIMSKY-KORSAKOV: *Sadko—Song of India.* See **COLLECTIONS—A Concert.**

RIMSKY-KORSAKOV: *The Tale of the Invisible City of Ketezh—The Battle of Kershenetz.* See **LISZT:** *Mefisto Waltz.*

ROSSINI: *Il Barbiere di Siviglia—Una voce poco fa.* See **COLLECTIONS—The Voice of Miliza Korjus.**

SCHUBERT (FRANZ)

SCHUBERT: *Symphony No. 8, in B Minor—"Unfinished."* The All-American Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides), in Set CM-485†; price complete with album \$3.68.

The Unfinished, one of the most popular and most often recorded works in the symphonic repertory, appears on the list for the second time as read by Stokowski. The earlier version (VM-16 with the Philadelphia Orchestra) is, in spite of its 1927 recording, preferable to this new one with a second-rate orchestra.

To those who would like a good version of *The Unfinished*, we can say no more than to take the magnificent interpretation by Sir Thomas Beecham and the London Philharmonic (CM-330). Here is a first-rate recording of an inspiring aristocratic reading that does the composer, the musicians and the conductor credit. Also, there is a fine set by Koussevitzky-Boston Symphony (VM-319), and from our exclusive imported Decca-Polydor catalogue we have a delightful reading by Alois Melichar-Berlin Philharmonic (D-DE7047/50) that has been excellently recorded.

The new Stokowski-All-American Orchestra set is not in the same class as those mentioned above. The poor attacks of the orchestra, dry lusterless tone, and a general sense of superficiality rob the score of its appeal. The recording is uneven.

SCHUMANN (ROBERT)

SCHUMANN: *Andante and Variations, Op. 46* (3 sides) & **SCHUMANN:** *Etude in the Form of a Canon, Op. 56, No. 4* (arr. Debussy). Ethel Bartlett and Rae Robertson (duo-pianists). Two 12" records, in Set CM-X213†; price complete with album \$2.63.

Written in 1843, Schumann's *Andante and Variations* is about as uninspired a bit of writing for two pianos as we have heard. This well played and recorded version by Bartlett and Robertson marks the first American presentation. An earlier shortened interpretation by Mark and Michal Hambourg (G-C2634, now discontinued) was available on the imported list. To fill the album we have the Debussy arrangement of No. 4 of *Studien für Pedal-Flügel* (1845).

SCHUMANN: Dichterliebe. Lotte Lehmann (soprano, in German) with Bruno Walter (pianist). Two 12" and two 10" records (8 sides), in Set CM-486; price complete with album \$4.20.

The musical collaboration of Lotte Lehman and Bruno Walter was a frequent feature of the European musical scene before the present war. That Columbia has brought these two distinguished musicians together on discs is a cause for rejoicing, but we are sorry to find that their first efforts give us Schumann's *Dichterliebe* which is properly in the male repertory.

The *Dichterliebe* (*Poet's Love*), a cycle of sixteen poems by Heinrich Heine, has been set by Robert Schumann for the male voice, and it is incongruous to hear them declaimed by Mme. Lehmann. The titles of the poems are: *Im wunderschönen Monat Mai*; *Aus meinen Thränen*; *Die Rose, Die Lilie, Die Taube, Die Sonne*; *Wenn ich in deine Augen seh'*; *Ich will meine Seele*; *Im Rhine, im heiligen Strome*; *Ich grolle nicht*; *Und wüssten's die Blumen*; *Das ist ein Flöten und Geigen*; *Hör ich das Liedchen klingen*; *Ein Jüngling liebt ein Mädchen*; *Am leuchtenden Sommermorgen*; *Ich habe im Traum geweinet*; *Allnächtlich im Traume*; *Aus alten Märchen*; *Die alten bösen Lieder*.

Victor has a very fine interpretation of this cycle by Charles Panzéra and Alfred Cortot (VM-360). This set we find much more to our liking, since Panzéra's rich baritone is better suited to the texts than Mme. Lehmann's frequently strained soprano. Another factor is the sympathetic piano accompaniments of Alfred Cortot, who is a pianist and plays like a pianist. The orchestral conductor's conception of the piano accompaniments such as Bruno Walter offers, adds little of artistic merit, only the collaboration of two famous names unsuited to the task. A superb interpretation by Gerhard Hüsch and Hans Udo Müller, available on imported HMV recordings, is highly prized by lieder enthusiasts. Those who own either the

Panzéra-Cortot or Hüsch-Müller interpretations will find these sets preferable.

The recording of the Lehmann-Walter set is not one of Columbia's best.

SCHUMANN: Widmung, Op. 25, No. 1 & WOLF: In dem Schatten meiner Locken; Mausfallensprüche. Rise Stevens (mezzo-soprano, in German) with H. G. Schick (pianist). 10" record, No. C-17297D; price 79c.

Although in better voice than in her debut disc (C-71192D), Miss Stevens offers two Hugo Wolf songs that just get in under the acceptable line, and a very unsatisfactory version of *Widmung*. This is the first time that the "Mouse-trap Spell" appears on the domestic list, while we have Lotte Lehmann's interpretation of *In dem Schatten meiner Locken* (V-1734 in VM-292). *Widmung* has been recorded by Tauber (D-20349), and Lehmann (D-20376, unfortunately with orchestral accompaniment).

The recording is clear and the piano accompaniments by H. G. Schick are sympathetic.

SHOSTAKOVITCH (DMITRI)

SHOSTAKOVITCH: Quintet (Piano and Strings), Op. 57. Vivian Rivkin and the Stuyvesant Quartet. Four 12" records (8 sides), in Set CM-483†; price complete with album \$4.73.

This month, we feel, should be officially called Shostakovich Month as far as the record lists are concerned. Columbia offers the *Piano Quintet* performed by the same artists who introduced it to American audiences, and Victor gives us the *Sixth Symphony* reviewed below.

Pravda wrote, after the world *première* at the Moscow Festival of Soviet Music on November 23, 1940, with the composer at the piano: "After the grandiose vistas of the tragically tense Fifth Symphony with its philosophical search, this Quintet, lyrically lucid, human and simple, may be an intermezzo before a new monumental work, in which the great talent of Shostakovich may depict heroic figures of our era. One thing is beyond doubt: Shostakovich's Quintet is not written as a recreation; it is not a step aside; it is music created in full measure of power, it is a work that propels the art of music, opening new broad horizons ahead... Shostakovich's Quintet is not only the most significant of his attainments; it is undoubtedly the best musical composition of the year 1940."

Shostakovich has written little chamber music, and the composer said shortly after the first performance: "This work was very well received by the widest circles of Soviet audiences, and this means that my music is understood by the masses, that it satisfies their requirements. The knowledge of this gives me great joy, for there can be no greater satisfaction than to feel such close kinship with one's own people."

This work, which won the Stalin prize of one hundred thousand rubles, is ingratiating and lyrical. In it, traces of Russian folk music are to be found. There are five movements: *Prelude; Fugue; Scherzo; Intermezzo; Finale.*

The artists give a stunning performance that has been transferred to the discs with remarkable clarity, with the piano tone and the string tone in perfect balance.

Now we hope that Columbia will make the *Piano Concerto* which has been recorded in England available in the near future.

SHOSTAKOVITCH: *Symphony No. 6, Op. 53.* The Philadelphia Orchestra, conducted by Leopold Stokowski. Five 12" records (9 sides, last side blank), in Set VM-867†; price complete with album \$5.24.

The young Russian composer Dmitri Shostakovich, whose championship by Leopold Stokowski has aided materially in winning him wider recognition, is represented for a second time on this month's list by his *Sixth Symphony*. The *première* occurred at the Moscow Festival on December 3, 1939, and the first performance outside of Russia was at a pair of Philadelphia Orchestra concerts, November 29-30, 1940, conducted by Stokowski.

The *Sixth Symphony* has no overt political or literary program, and is in three movements: *Largo* (5 sides); *Allegro* (2 sides); *Presto* (2 sides), and as can be readily seen is unconventional in movement sequence. The opening slow movement is unrestrained and unsentimental although it has wide sweeping melodies that are woven into a contrapuntal fabric over which a sober lyricism prevails, and is, as Stokowski has noted, "of great originality and intensity of expression." The second movement, an unpretentious creation of brightness and vigor, follows. The concluding movement, in which traces of Prokofiev can be found, is most rhythmical and many of its themes can be traced to Russian folklore. Like the *Fifth* (VM-619, reviewed in the *January, 1940, Record Supplement*), the *Sixth* employs the same type of orchestration and distinc-

tive musical language with its harmonic sequences and melodic lines that are identified with this young composer.

Stokowski, performing a labor of love, gives us another of his distinguished conductorial efforts. This recording *première* has been captured in all its fidelity, and the wide dynamic scope of the score has given the engineers an opportunity to exploit fully the tonal opulence of the Philadelphia Orchestra.

SIBELIUS: *Valse triste.* See **COLLECTIONS - A Concert.**

STRAUSS (JOHANN 2nd)

STRAUSS: *Emperor Waltz, Op. 437.* The Philadelphia Orchestra, conducted by Eugene Ormandy. 12" record (2 sides), No. V-18220; price \$1.05.

Eugene Ormandy and the Philadelphia Orchestra give us a fine interpretation of this favorite Strauss waltz. The recording is first-rate, although it originally appeared in the "2 for 1" offer.

STRAUSS (RICHARD)

STRAUSS: *Der Rosenkavalier-Waltzes.* The Philadelphia Orchestra, conducted by Eugene Ormandy. 12" record (2 sides), No. V-18390; price \$1.05.

Unfortunately this disc arrived broken, but will be reviewed in the next issue of the *Record Supplement*.

SULLIVAN (Sir ARTHUR)

SULLIVAN: *Pinafore - When I Was a Lad & O'HARA: There Is No Death.* John Charles Thomas (baritone) with Victor Symphony Orchestra, conducted by Charles O'Connell. 12" recording, No. V-18223; price \$1.05.

For the purists—John Charles Thomas at his worst. For a clowning performance of the Sullivan air you can't do better. Good recording.

TAUBERT: *Der Vogel im Wald.* See **COLLECTIONS—The Voice of Miliza Korjus.**

VERDI (GIUSEPPE)

VERDI: Aida—Celeste Aida, Act I. Beniamino Gigli (tenor) with Orchestra, conducted by Walter Goehr & **O Patria mia, Act III.** Rose Bampton (soprano) with Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-18221; price \$1.05.

Originally reviewed in the November, 1941, *Record Supplement* when this disc was part of the "2 for 1" offer, we find little more to say at this time. Mr. Gigli is not suited for the music of Rhadames, and consequently his voice is taxed beyond its limits. Miss Bampton's *O Patria mia* comes off better, and is the best of her current series. The recording in both cases is very good.

VERDI: Attila—Dagli immortali & Goldmark: Queen of Sheba—Lift Thine Eyes. Igor Gorin (baritone, in Italian and English respectively) with Victor Symphony Orchestra, conducted by Bruno Reibold. 12" record, No. V-18402; price \$1.05.

This is the first time that either of these arias has been recorded. Mr. Gorin gives a very satisfactory account of the *Dagli immortali* from *Attila*, but while his rich voice is faithfully captured in the Goldmark aria, his English diction leaves much to be desired. The recording is very good.

WALTON (WILLIAM)

WALTON: Concerto for Violin and Orchestra. Jascha Heifetz and the Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Three 12" records (6 sides), in Set VM-868†; price complete with album \$3.67

Walton's *Concerto for Violin and Orchestra*, written for and dedicated to Jascha Heifetz, received its world première at a concert of the Cleveland Orchestra on December 7, 1939, with Heifetz as soloist. It is in three movements: *Andante tranquillo*; *Presto capriccioso*; *Vivace*.

Beginning unconventionally with a slow movement *Andante tranquillo*, the concerto opens virtually without an introduction; the solo violin stating the principal theme immediately to a soft accompaniment of strings, bassoons and horns. The melody, long and sustained, is then taken up by the oboe and woodwinds; but always the solo instrument remains predominant. A second theme is announced to the accompaniment of strings and harp. After some figuration by the solo instrument, the principal motif of the opening theme now undergoes some rhythmic changes, which, however, do not destroy its melodic contour. Now both themes undergo an extensive development, and after

a recapitulation the movement ends in a contemplative mood. The second movement, *Alla napolitana*, is cast more or less in the classical *scherzo* form. It has a brilliant opening and closing section, suggestive of a *saltarello* or *tarantella*, divided by a more lyrical middle passage. The final movement, *Vivace*, opens with a joyous staccato theme given by the low strings and bassoons. After it has been stated in its entirety, the solo violin takes it up in double-stops. A significant jerky motif is now introduced by the string choir which contrasts with a beautiful lyrical sustained melody introduced by the solo instrument. After considerable development the movement ends with the soloist recalling the opening of the first movement in double-stops; snatches of the *tarantella* are then presented; and the concerto ends in a brilliant march rhythm.

This work, although modern, is devoid of the acrid quality so often associated with contemporary music. Walton's excellent craftsmanship has combined interesting orchestral sonorities, bright humor, and fluent melody in such a manner that this concerto belongs in the front rank of important serious music.

The artistic collaboration of Heifetz and Goossens can mean but one thing: a superb performance. They master the technical and musical intricacies of the score with facility, and the recording engineers have met the challenge with a full, clear, sonorous transcription of this important work.

An addition to the recorded repertory which can be enthusiastically recommended.

WOLF: In dem Schatten meiner Locken. See SCHUMANN: *Widmung*.

WOLF: Mausfallensprützlein. See SCHUMANN: *Widmung*.

COLLECTIONS

THE VOICE OF GLAMOROUS MILIZA KORJUS.

Miliza Korjus (soprano) with Symphony Orchestra. Three 12" records (6 sides), in Set VM-871; price complete with album \$3.67.

For this bi-lingual collection, Miss Korjus has chosen the following:

BENEDICT: *Il Carnevale di Venezia* (in Italian)

DONIZETTI: *Lucia — Mad Scene* (with Chorus) Act II (in Italian)

MEYERBEER: *Dinorah — Shadow Song*, Act II (in German)

ROSSINI: *Il Barbiere di Siviglia — Una voce poco fa*, Act I (in German)

TAUBERT: *Der Vogel im Wald* (arr. Alwin) (in German)

Miliza Korjus, whose arrival in Hollywood several years ago has given us little cause for celebration, is represented on this month's list by a group of recordings which can not be said to be among her best. In Europe Miss Korjus sang in opera, but her small voice is not heard to advantage in the larger American auditoriums. From her operatic repertory we have Rosina's *Una voce*, sung in German, the *Shadow Song*, also in German, and a version of the *Mad Scene* which begins with the chorus of the guests and ends before the brilliant second part *Spargi d'amaro pianto*. These have all been done better in the past: Tetrizzini (V-7883), Galli-Curci (V-7110) and Lily Pons (V-8870) for Rosina's aria; Galli-Curci (V-1174) for a really fine *Shadow Song*. The *Mad Scene* with chorus is not otherwise available except in the complete recordings, but for the part that matters with "coloratura collectors" we suggest Toti dal Monte (V-36285), Lina Pagliughi (D-25823), or Lily Pons (V-7369). Of the two selections from the concert repertory, *The Carnival of Venice* is only available in an excellent version by Lina Pagliughi (V-2061), while Alwin's over-fancy arrangement of *Der Vogel im Wald* is less pleasing than Elizabeth Schumann's discontinued version.

The recording, made in Germany with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler, is very clear and keeps a good balance between the voice and the accompaniment, but these records fall into second choice because of Miss Korjus' vocal limitations and faulty intonation.

Perhaps Victor will shortly release Miss Korjus' really fine recording of the *Bravura Variations* arranged by Adam on a Mozart theme.

MARION CLAIRE SINGING ROMANTIC MELODIES. Marion Claire (soprano) with WGN Concert Orchestra, conducted by Henry Weber. Three 10" records (6 sides), in Set V-C37; price complete with album \$2.89.

There is no possible excuse for cluttering up the catalogue with the following poorly sung selections.

DeKOVEN: Robin Hood — Oh, Promise Me

HERBERT: Sweethearts — Angelus

HERBERT: Naughty Marietta — Italian Street Song

KALMAN: Countess Maritza — Love Has Found My Heart

HERBERT: The Fortune Teller — Romany Life

LEHAR: Gypsy Love — The Melody of Love

With record material getting scarce, and facilities taxed to the limit, we feel that issuing this group of badly sung and poorly recorded discs reaches the all-time low.

A CONCERT By Lily Pons and André Kostelanetz.

Lily Pons (soprano) and André Kostelanetz and his Orchestra. Four 12" records (8 sides), in Set CM-484; price complete with album \$4.73.

This album was released last month as a "special." It includes the following:

ALABIEV: The Russian Nightingale (arr. La Forge)

BISHOP: Home Sweet Home

POLDINI: La Poupée valsante (arr. La Forge)

RIMSKY-KORSAKOV: Sadko — Song of India
Lily Pons and Orchestra

LISZT: Liebestraum, No. 3

PADEREWSKI: Minuet in G, Op. 14, No. 1

RACHMANINOFF: Prelude in C Sharp Minor,
Op. 3, No. 2

SIBELIUS: Valse triste (from "Kuolema"), Op. 44
André Kostelanetz and his Orchestra

This set was reviewed in the *January, 1942, Record Supplement*.

PUERTO RICAN DANZAS. Jesus Maria Sanromá (pianist). Four 10" records (8 sides), in Set VM-849; price complete with album \$3.67

Juan Morel Campos (1857-1896) was a very versatile musician and celebrated Puerto Rican composer. His works included a symphony, zarzuelas, dance music, miscellaneous compositions and about two hundred Puerto Rican danzas.

The particular works recorded here are examples of the *danza puertorriqueña*. Included are: Laura y Georgina; Felices dias; Maldito amor; Alma sublime; Tormento; No me toques; Vano empeño, and Buen humor. While they are representative of the region, we find the music much like that of Ernesto Lecuona who was born the year that Campos died.

Mr. Sanromá gives a very uninteresting account of these danzas with his usual quota of wrong notes. The recording is thin and if this set had to be made, why was it not done better?

This album was released last month but did not arrive in time for review.

DICTION

PRACTICAL SPANISH. Señor Victor Tafel (Spanish) and Mr. Eugene Kent (English). Six 10" records (12 sides), including manual and album; price \$5.25

One of the best short courses which will not only acquaint Americans with Spanish, but will be of equal value to Spanish speaking persons who wish to acquire a rudimentary understanding of English. The lessons are divided as follows: Learning to Speak; The Family; Numbers, Dates and Time; Money and Measures; Apartments and Hotels; Meals; Traffic Regulations; Illness; Mexican Schools; City Life; Farms and Farming; Getting a Job.

Señor Victor Tafel, of the Consulate for the Republic of Mexico, speaks the Spanish, while Mr. Eugene Kent, of KGW-KEX, reads the English, in this clearly recorded set.

FOLK MUSIC

AMERICAN

Micheu Banjo (arr. Nickerson) & **Xango** (arr. Villalobos). Roland Hayes (tenor) with Reginald Boardman (pianist). 10" record, No. C-17294D; price 79c

Any record by Roland Hayes is deserving of special attention, and this one which couples *Micheu Banjo*, a Louisiana Creole folksong, and *Xango*, a religious African chant of the Makumba, is no exception. Mr. Hayes, in excellent voice, delivers these interesting songs most satisfactorily. The recording is first-rate.

IRISH

BALLADS OF OLD IRELAND. Lanny Ross (tenor) with Roy Bargy (pianist). Four 10" records (8 sides), in Set V-P103; price complete with album \$2.62

Lanny Ross sings the following selections from the collection of Irish County Songs edited and arranged by Herbert Hughes: The Boreens of Derry; The Rose of Kildare; Lady, Be Tranquil; The Leprechaun; Norah O'Neale; The Light of the Moon; She Moved Thro' the Fair; The Star of the County Down; The Bard of Armagh.

The lyric voice of Mr. Ross is well adapted to these songs, and the recording is good.

SWEDISH

Tryggare Kan Ingen Vara & O Fader var Farnhäftig. God (from Strassburger Hymnal). The Augustana Choir, conducted by Henry Veld. 10" record, No. V-2202; price 79c

Two beautifully sung Swedish songs of religious character which will appeal to many. The *O Fader var Farnhäftig, God* is from the Strassburger Hymnal published in 1525. The recording is good.

NATIONAL ANTHEMS

God Save the King (Carey — arr. Elgar) & **O Canada** (Lavallée). The Montreal Festivals Orchestra, conducted by Wilfred Pelletier and Les Disciples de Massenet (chorus, in English and French respectively). 10" record, No. V-2170; price 79c

The British and Canadian anthems combined on this well performed and recorded disc should find a place in many record libraries.

CATHOLIC NOVENA HYMNS

Catholic Novena Hymns. The Paulist Choristers, directed by Edward Slattery (sung in English). Four 10" records (8 sides), in Set V-P106; price complete with album \$2.62

A collection of hymns sung by the famous Paulist Choristers directed by Edward Slattery which includes: Good Night, Sweet Jesus; Dear Guardian of Mary; Mother Dearest, Mother Fairest; Holy God, We Praise Thy Name; Mother Dear, O! Pray For Me; Jesus, My Lord, My God, My All; O Lord, I Am Not Worthy; To Jesus' Heart All Burning.

The recording is well done, but the words are none too clearly articulated. However, Novenites will enjoy the excellent singing by the Paulist Choristers.

OLD FAVORITES

CLOSE HARMONY. Eaton Boys (Male Quartet). Four 10" records (8 sides), in Set V-P99; price complete with album \$2.62

The following titles are included: Wait Till the Sun Shines Nellie; Sweet Genevieve; When Uncle Joe Plays a Rag on His Old Banjo; I Want a Girl; Roll Dem Bones; My Castle on the Nile; Meet Me Tonight in Dreamland; Polly Wolly Doodle; Kemo Kimo.

WHEN GOOD FELLOWS GET TOGETHER. Victor Male Chorus, directed by Emil Coté. Four 10" records (8 sides), in Set V-P98; price complete with album \$2.62

The Victor Male Chorus offers: When Good Fellows Get Together; Kentucky Babe; Winter Song; Heidelberg (from "Prince of Pilsen"); Drinking Song (from "Student Prince"); John Peel; Hail! Hail! The Gang's All Here; For He's a Jolly Good Fellow; Good Night Ladies; Mer-rily We Roll Along; Auld Lang Syne; Song of Brown October Ale (from "Robin Hood").

SMILIN' THROUGH. Jeanette MacDonald (soprano) with Victor Concert Orchestra, conducted by Herbert Stothart. Three 12" records (6 sides), in Set VM-847; price complete with album \$3.67.

Bearing the legend: "As sung by Miss MacDonald in the Metro-Goldwyn-Mayer picture *Smilin' Through*," this group of records, housed in a hideous album, includes the following:

PENN: *Smilin' Through*
 SILESU: *A Little Love, A Little Kiss*
 MOLLOY: *The Kerry Dance*
 BIZET: *Ouvre ton coeur* (in French)
 ANON: *Drink To Me Only With Thine Eyes*
 ELGAR: *Land of Hope and Glory*

Commencing with an oversentimentalized version of *Smilin' Through*, the album gets progressively worse, culminating with a listless dirge-like account of Sir Edward Elgar's majestic tune which means so much to English speaking peoples as *Land of Hope and Glory*. Molloy's *Kerry Dance* which was so beautifully sung by Gladys Swarthout (V-16781 in VM-679), and also by the late Schumann-Heink (V-1464), is particularly unsuited to the movie actress' pinched soprano.

The recording of these "hits" from *Smilin' Through* is just fair, but that will not make the slightest difference to those to whom Miss MacDonald is the last word.

THE YALE GLEE CLUB

The Yale Glee Club, directed by Marshall Bartholomew. Four 10" records (8 sides), in Set C-C79; price complete with album \$2.63

Columbia presents the internationally famous Yale Glee Club, directed by Marshall Bartholomew, in the following selections:

Songs of Yale — Neath the Elms; Wake Freshman Wake; The Wiffenpoof Song; A-Rowing

Sea Chanties — Away to Rio; My Johnny Was a Shoemaker; Shenandoah

American Folk Songs — Careless Love; Cindy; Po' Ol' Laz'rus

Negro Spirituals — Battle of Jericho; Animals A-Comin'; Couldn't Hear Nobody Pray

These discs have captured the excellent work of this organization clearly, and the Club, under the musical direction of Marshall Bartholomew, affords record buyers some of the best examples of male chorus a cappella work in the entire recorded repertory.

SQUARE DANCES

RUNNING SET. American Square Dance Group, Margot Mayo leader. Three 10" records (6 sides), in Set D-274; price complete with album \$2.10

A collection of Square Dances with calls that includes: Hog Eyed Sally; Sally Gooden; Turkey Buzzard; Sugar in the Gourd; Old Granny Hare; Old Joe Clark; Soldiers' Joy; Sugar in My Coffee; Leather Britches; Sourwood Mountain; Pigtown Fling.

POPULAR ALBUMS

"LET'S FACE IT." Hildegard with Orchestra, conducted by Harry Sosnik. Three 10" records (6 sides), in Set D-291; price complete with album \$2.89

Hildegard offers the following selections from the current Cole Porter musical hit: *Ev'rything I Love*; *Ace in the Hole*; *You Irritate Me So*; *A Little Rumba Numba*; *Farming*; *I Hate You Darling*. The recording is tops.

I'LL SEE YOU IN MY DREAMS. Carmen Cavallaro (pianist) with Guitar, Bass and Drums. Five 10" records (10 sides), in Set D-300; price complete with album \$2.36

Carmen Cavallaro with a light rhythm accompaniment plays the following in his own inimitable style: *I'll See You in My Dreams*; *A Dream*; *Girl of My Dreams*; *The Sweetheart of Sigma Chi*; *Day Dreaming*; *I Dream Too Much*; *I Kiss Your Hand, Madame*; *Dream Lover*; *Liebestraum*; *Good Night Sweetheart*.

Other albums by this popular entertainer are: *Dancing in the Dark* (D-122; \$2.36); *Getting Sentimental Over You* (D-177; \$2.36); *All the Things You Are* (D-230; \$2.36).

ORGAN REVERIES. Dick Liebert (Radio City Music Hall Organ). Four 10" records (8 sides), in Set V-P104; price complete with album \$2.62

A selection of the following popular melodies: *Intermezzo*; *At Dawning*; *Trees*; *Berceuse* (from Godard's "Jocelyn"); *Why Do I Love You?* (from Kern's "Show Boat"); *None But the Lonely Heart*; *Ave Maria*; *Barcarolle* (from "Tales of Hoffman").

HELEN MORGAN MEMORIAL ALBUM. Helen Morgan (soprano) with Orchestra. Four 10" records (8 sides), in Set V-P102; price complete with album \$2.62

This album contains some of the most popular of Helen Morgan's outstanding interpretations. Included are: Bill (from "Show Boat"); Can't Help Lovin' Dat Man (from "Show Boat"); Why Was I Born?, and Don't Ever Leave Me (both from "Sweet Adeline"); Body and Soul, and Something to Remember You By (both from "Three's a Crowd"); More Than You Know (from "Great Day"); Give Me a Heart to Sing to (from "Frankie and Johnny").

SONGS MADE FAMOUS BY RUSS COLUMBO.

Russ Columbo (baritone) with Orchestra. Four 10" records (8 sides), in Set V-P95; price complete with album \$2.62

Russ Columbo's interpretation of the following well known songs have become classics in the popular field: Call Me Darling; Save the Last Dance for Me; Sweet and Lovely; Prisoner of Love; Paradise; Goodnight Sweetheart; Auf Wiedersehn, My Dear; Where the Blue of the Night.

THE MUSIC OF VINCENT YOUMANS.

Meyer Davis and his Orchestra. Four 10" records (8 sides), in Set C-C77; price complete with album \$2.63

This album recalls some of the hits from Youmans' pen. Included are: Tea for Two (from "No, No, Nanette"); Hallelujah! (from "Hit the Deck"); Time on My Hands (from "Smiles"); Carioca (from "Flying Down to Rio"); I Want to Be Happy (from "No, No, Nanette"); I Know That You Know (from "Oh, Please"); Without a Song, and Great Day (both from "Great Day").

"IN OLD VIENNA." Marek Weber and his Orchestra.

Four 10" records (8 sides), in Set C-C81; price complete with album \$2.63

This collection offers medleys of some of the best known waltzes by favorite Viennese composers: Johann Strauss Waltz Medley — Vienna Life; My Darling; Blue Danube; Franz Lehar Waltzes — Merry Widow, Gold and Silver, Vilia; Joseph Strauss — Music of the Spheres, Dynamic, Water Colors; Waldteufel Waltz Medley — Skaters, Dolores, Estudiantina. Also the following: Vienna Carnival Life, Over the Waves, You Live in My Heart, Chimes of Normandy, Ol Waltz, Waves of the Danube, Serenade, My Treasure, Come to the Sea, Ziehrer Waltz Medley — Vienna Citizens, Vienna Beauty, In a Beautiful Night.

THE MUSIC OF IRVING BERLIN. Al Goodman and his Orchestra. Four 10" records (8 sides), in Set C-C78; price complete with album \$2.63

Beginning with "Alexander's Ragtime Band," this album continues with: Lady of the Evening; Say It With Music; Remember; Blue Skies; Say It Isn't So; All Alone; Always.

FRIML'S MELODIES—Vol. II. Victor Mixed Chorus with Orchestra. Four 10" records (8 sides), in Set V-P92; price complete with album \$2.62

Included are: Indian Love Call; Sometimes; Waltz Huquette; Only a Rose; Give Me One Hour; March of the Musketeers; Allah's Holiday; Giannina Mia; High Jinks.

"WEEK-END IN HAVANA" — Carmen Miranda accompanied by the Bando da Lua. Three 10" records (6 sides), in Set D-295; price complete with album \$2.89

Miss Miranda sings songs from her current Twentieth Century-Fox picture: A Week-end in Havana; Diz que tem; When I Love I Love; Rebola a bola; The Man With the Lollypop Song; Nao te dou a Chupeta.

CUBANO RHYTHMS. Arturo Arturos and his Cubano Rhythm. Four 10" records (8 sides), in Set V-P105; price complete with album \$2.62

Latin-American favorites: Jungle Drums, Misirlou; The Lady in Red; Lamento Borincano; Begin the Beguine; Silencio; Isle of Capri; Taboo.

PORGY AND BESS

PORGY AND BESS—Selections. Original Artists with Orchestra, conducted by Alexander Smallens. Four 12" records (8 sides), in Set D-145; price complete with album \$4.72

The successful revival of Gershwin's folk opera Porgy and Bess has prompted us to relist this outstanding album of selections.

Overture and Summertime (Act I, Sc. 1) — Anne Brown
My Man's Gone Now (Act I, Sc. 2) — Anne Brown with Eva Jessye Choir

I Got Plenty O' Nuttin' (Act II, Sc. 1) — Todd Duncan
Buzzard Song (Act II, Sc. 1) — Todd Duncan with Eva Jessye Choir

Bess, You Is My Woman (Act II, Sc. 1) — Duncan and Brown with Eva Jessye Choir

It Ain't Necessarily So (Act II, Sc. 2) — Todd Duncan with Eva Jessye Choir

The Requiem (Act III, Sc. 1) — Eva Jessye Choir

Porgy's Lament and Finale — Todd Duncan with Eva Jessye Choir.

The performance and recording are excellent.

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